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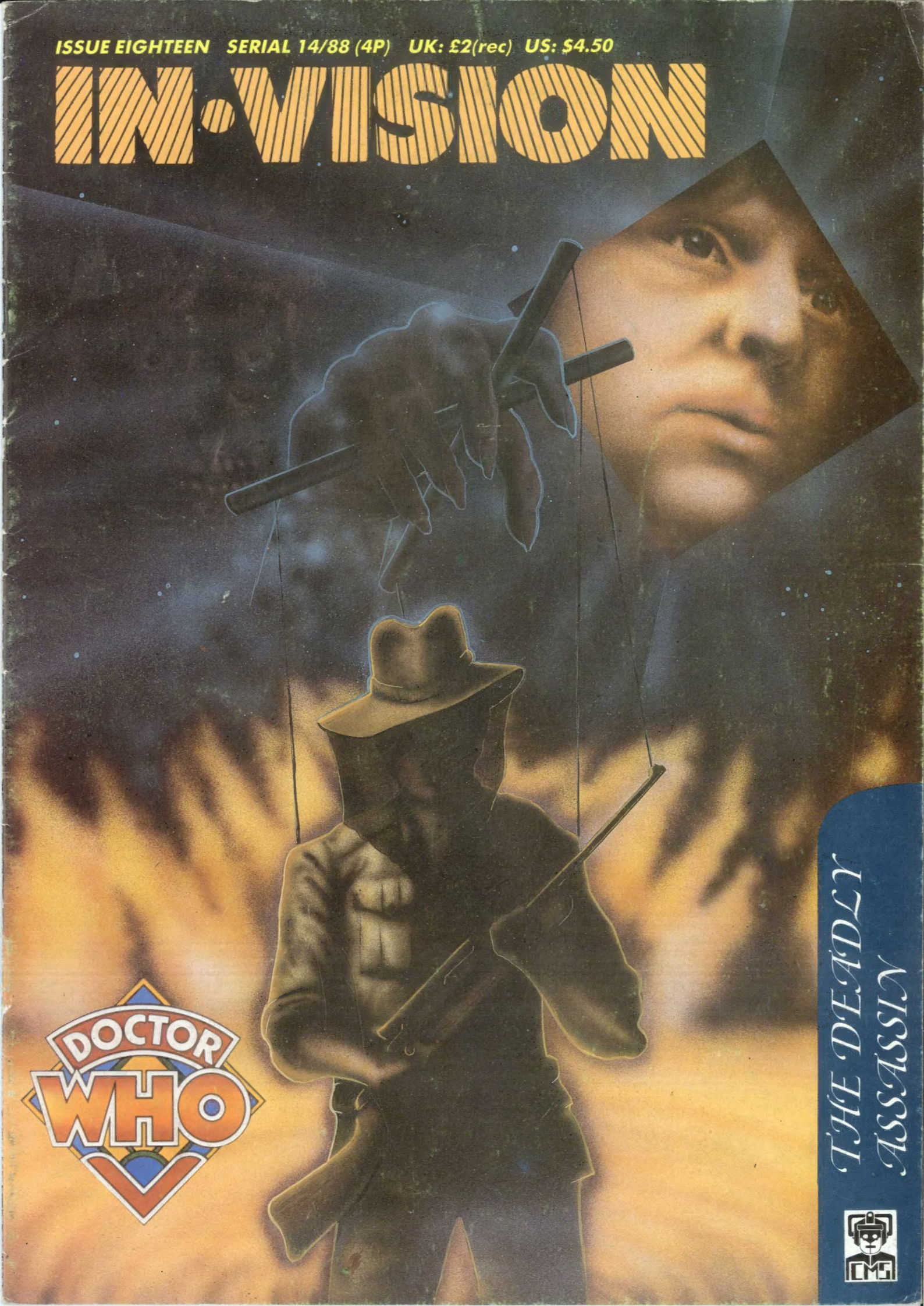
IN-VISION



Front cover: Sean Ditchfield

In a special AUDIENCE extra feature, JEREMY BENTHAM analyses the press and public reaction to THE DEADLY ASSASSIN, which for once saw the BBC...

Not waiving

SOMETIME during the morning of July 30th 1976, Tom Baker took a deep breath and sank briefly beneath the warm waters of the Royal Alexandra and Albert School swimming pool at Merstham. He stayed underwater less than twenty seconds as Film Cameraman Fred Hamilton shot what he hoped would be sufficient footage for the climax to part three of THE DEADLY ASSASSIN (serial 4P).

Several weeks later, David Maloney decided to freeze-frame the shot of Baker underwater. This was partly for dramatic effect, and partly to hide the brevity of a sequence meant to convey the fairly lengthy process of drowning.

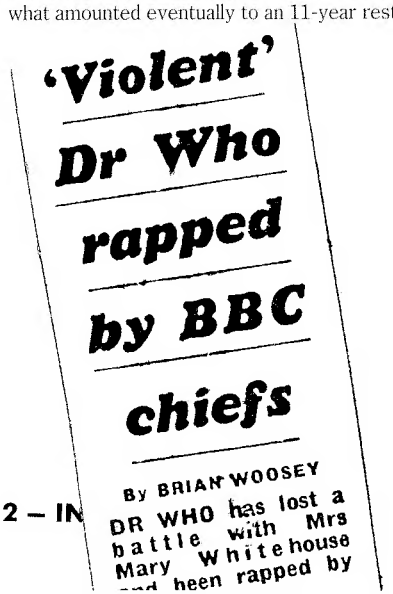
Inconsequential as these two actions seemed, when combined with a realistically-choreographed fistfight and preceded by pictures of the villain engulfed in a cloud of burning marsh gas, they provided the National Viewers and Listeners Association (NVALA) with their biggest stick yet with which to beat the BBC.

As **Doctor Who** was made by the BBC Drama Department but screened closer to the traditional children's hour, it trod a difficult line between comforting and reassuring youngsters, but thrilling and frightening older age groups. The secretary of the NVALA, Mary Whitehouse, had been a persistent, if irregular, critic of the programme since its earliest days.

She founded her Clean Up TV Campaign in 1964, and quickly became a household name in Britain. For the British popular press, she was a quotable representation of media puritanism. Initially, the BBC took little notice. But when newspapers like the *Daily Mirror* and the *Sketch* gave her space, she became more of an irritation for the BBC. Hugh Greene, the BBC's Director General who she targeted as a source of declining standards, even issued a memo to his staff which forbade them to give her airtime.

So Mary Whitehouse was noticeable by her absence when the first edition of the BBC audience response programme **Talkback** appeared in 1967. A panel of experts and parents discussed **Doctor Who**'s effect on young minds, with particular reference to questionable scenes in THE MACRA TERROR (serial JJ) and THE TOMB OF THE CYBERMEN (serial MM).

Greene's ban on Whitehouse was supported by former head of BBC-1, Donald Baverstock: "You cannot take seriously everyone who advances a claim on behalf of a self-appointed constituency". Nevertheless, Baverstock did admit he felt that what amounted eventually to an 11-year restriction was overlong. It ended with the appointment of Greene's successor, Charles Curran, in 1975.


'Violent' Dr Who rapped by BBC chiefs

By BRIAN WOOSEY

DR WHO has lost a battle with Mrs Mary Whitehouse and been rapped by

The NVALA continued to pressure the BBC through the press — with some success at times. The outcries over TERROR OF THE AUTONS (serial EEE) was supported by several MPs, and the show was moved to a later time. On the other hand, the NVALA's much-publicised attack on PLANET OF THE SPIDERS (serial ZZZ) for causing arachnophobia among youngsters was met with derision.

The emergence of the Holmes/Hinchcliffe style of storytelling really gave ammunition to the NVALA. GENESIS OF THE DALEKS (serial 4E) started it with its "Nazi-style atrocities", and was slammed both in the press and in the letters section of the BBC's own journal, *Radio Times* (see also 'Audience' in **IN•VISION** issue four).

Despite Philip Hinchcliffe's defence that the Doctor stood as a moral bastion against the evils of senseless warfare, the story did bring **Doctor Who** more to the NVALA's attention. And the thirteenth season was met with a torrent of criticism for its gory and gruesome content. PLANET OF EVIL (serial 4H) was slated for Jekyll and Hyde horror scenes; PYRAMIDS OF MARS (serial 4G) for graphic strangulation; THE BRAIN OF MORBIUS for its depictions of Frankenstein medical experiments; THE SEEDS OF DOOM (serial 4L) had complaints about everything from strangulation to bone-crushing torture devices.

On April 6th 1976, *The Sun* announced: "Clean-up campaigner Mrs Mary Whitehouse thinks the BBC should exterminate the 'obscene violence and horror' which has been injected into the **Doctor Who** series.

"She told the Royal College of Nursing conference at Harrogate, Yorks, yesterday, that the children's TV series had moved away from the early, escapist Dalek-type thrills.

"Mrs Whitehouse, general secretary of the National Viewers and Listeners Association, said the latest gimmick in the series was strangulation.

" She added, 'For a little variety they show children how to make Molotov Cocktail bombs. This has no place in children's viewing'."

There were other responses. Picking up the text of several anti-**Who** speeched by Whitehouse, the *London Evening Standard* counter-attacked on several issues. It argued that **Doctor Who** was *not* a children's show, but an example of weekend family broadcasting which recognised that adults will be watching with children, and that they too should be catered for.

It acknowledged the NVALA assertion that in some households parents do not always supervise their children's viewing. But the *Standard* also observed: "She really cannot have it both ways... If the BBC have quoted her a figure that 40 percent of the audience for **Doctor Who** are men, and if she accepts it (as she does for the purposes of a different argument), then there is no escaping the conclusion that in virtually every home in the country tuned to the programme, there *is* an adult watching.

"On this occasion, however, Mrs Whitehouse was not interested in these implications of the figures she quoted. She used them to accuse the BBC of marketing cynicism; what it was actually doing, she said, was putting in an adult programme to grab viewers early in the evening, regardless of the children. All those men had been watching sport. This is characteristic of the Whitehouse method of off-the-cuff assertions. For if anything could have been calculated to shift audiences out of their armchairs, it is the BBC-1 scheduling between **Grandstand** ending and **Doctor Who** beginning, a gap of some 45 minutes. First a children's programme like **Basil Brush** or Walt Disney — not the most obvious way of holding all those sports fiends, then the News, the big switch-off for smaller children, lasting up to 20 minutes."

THE problem for the BBC was how to be seen to respond to this debate. While it was being attacked for changing **Doctor Who** into a gory and violent adult show, it was also being praised for revamping a 13-year old series and casting Tom Baker: "the almost perfect Dr Who — witty and humane, self-controlled, but with flashes of righteous anger when confronted by evil. Yet lurking under the surface of his assurance is a capacity for self-criticism and an ability to laugh at himself. All these qualities are invaluable to children as they grow up to face the problems of the world" (Prof. Alan Thompson of Heriot Watt University in the *Sunday Times* in 1976).

Less adventurous than his predecessor, Charles Curran was more prepared to listen to pressure groups and public bodies. He lifted the ban on appearances by Mary Whitehouse, and expressed a feeling that BBC drama had perhaps become too violent.

And so when the drowning scene in the hugely-rated thirt part of DEADLY ASSASSIN provoked protests from the NVALA, Curran felt obliged to comment personally. He instructed the Head of Series and Serials, Bill Slater, to report on the scene in question, and drafted a personal reply to Mary Whitehouse — something Hugh Greene had never done.

In the letter, Curran defended **Doctor Who** in general. However, he did add that the head of department responsible for the show felt before transmission that some of the sequences were "a little bit too realistic" for a science fiction series. He went on: "Accordingly several of them were edited out before transmission. The result was what you saw on the screen and which I myself thought was reasonably acceptable, although as I say — with hindsight — the head of the department responsible would have liked to cut out just a few more frames of the action than he did".

A public apology from so high was an admission of guilt, and the offending incident would be reviewed to see that it never happened again. The result was an internal reshuffle. Midway through production of THE ROBOTS OF DEATH (serial 4R), Bill Slater offered Philip Hinchcliffe the job of producing **Target**, the BBC's response to ITV's successful series **The Sweeney**. The show would star Patrick Mower and Philip Madoc.

Hinchcliffe was regarded as too talented a producer to lose, and the new show was seen as ideal: a hard-hitting cop show where his flair for punchy, realistic action could be indulged. Hinchcliffe had indicated a willingness to move on by the end of his second year on **Who**, but had been persuaded to stay. Now he had his chance to move.

A week later, Hinchcliffe was introduced to his 33-year old successor, Graham Williams — whom Slater had appointed and instructed to tone down the more overt elements of the show.

As for the offending ending, it was shortened for the repeat showing. The BBC archive copy is, to this day, the truncated version. □

JAN VINCENT-RUDZKI explains that for him THE DEADLY ASSASSIN meant the Time Lords had...

No more awe

A LONG time ago, in what feels like another time, I wrote a review of THE DEADLY ASSASSIN (serial 4P). I did everything I could to tear it to bits.

Thirteen years later I can look back and see how the passage of time has altered my view. The current producer of **Doctor Who**, John Nathan-Turner, has often spoken of of the dangers of remembering old stories through rose-tinted glasses. To a certain extent I agree. DEADLY ASSASSIN is not the ogre I thought it to be. It even has, dare I say it, a hint of nostalgia about it.

There are some aspects which I feel stand the test of time. Certainly the characters are, on the whole, excellent, which is what you'd expect from Robert Holmes. And the story itself is very good — if it hadn't been written for **Doctor Who**.

The trouble is that the story was such a radical change from previously established ideas in the series. This was always one of Robert Holmes worst aspects. He had no concept of continuity. He may have used some previously established idea or character; but then he would change things around if the plot required it. Consequently we have such strange ideas as Patrick Troughton's Doctor undertaking missions for the Time Lords in THE TWO DOCTORS (serial 6W) and the "early incarnations" of the Doctor in THE BRAIN OF MORBIUS (serial 4K, see **IN•VISION** issue 12).

Holmes' other great fault was his inability to see things from an alien point of view; he wrote in human terms. So the reason why the faces in the mind battle with Morbius are meant to be the Doctor's was because Holmes thought that if someone was as old as the Doctor then he must have had more than one body. But the Doctor isn't human, so why should he?

Similarly in ASSASSIN, the premise is that any advanced race will decay into a culture stifled by ceremonies and customs. This may be true for Earth, but the Time Lords are not from Earth. They are *alien*: there is no reason why they should act like humans, or why they should parallel a particular Earth society.

Bernard Horsfall (right) appeared in THE WAR GAMES with stage Doctor Trevor Martin

I think this is limited thinking. And ASSASSIN contains other examples: the idea of Rassilon and the legends about him. Why legends? We are dealing with beings who know the secrets of Time. Surely they would be able to look at their own past. I know that if I had the power to look through time I would, at the very minimum, look at great moments in Earth's past. I think it's fair to assume that Time Lords can exhibit curiosity. THE WAR GAMES (serial ZZ): "observe and gather knowledge".

There should be no legends. For while they would obviously not permit anyone to go back and change anything, or allow any communication between Time lords of different time periods, they must be able to *look* at the past. They had done with the Doctor when they chose his earlier selves in THE THREE DOCTORS (serial RRR).

A major part of THE DEADLY ASSASSIN is based on a lack of knowledge where there should be none. This whole idea was obviously put in to make a good story. It did, but it was a little silly.

Likewise, I suppose the main reason for changing the Time Lords was for dramatic purposes. It would have been better to leave them alone, and keep some mystery in the series. As a story, it would have worked with a different setting. Until then, the Time Lords were some vague mysterious people (if indeed they were really humanoid at all) and were best left alone. Now as they begin the second quarter century of **Doctor Who**, the current production team have realised the mistake in telling everything about the Doctor and the Time Lords, and are hinting at the Doctor's *real* identity.

So that's one reason why I didn't like the serial: it didn't fit. My other reason goes right back to the very first episode.

A question often asked is what is it which attracts people to the series. For me the answer was always the TARDIS. It was a while before I knew why — it gave me a sense of awe. I'm sure that if it was possible to look back then see myself watching the very first episode, I would be sitting there with my eyes and mouth wide open when the interior of the TARDIS first appeared.

There have been other moments. These include the big bonus of two occurring in one episode — part nine of THE WAR GAMES. The first was when the Doctor had just left in the SIDRAT to return to the TARDIS: we hear the wind-rushing noise of the Time Lords and the War Lord says: "They're coming". A shiver ran up my spine then. Later in the episode, the time travellers are running back to the TARDIS, the same noise occurs as everything slows down. As the Doctor says "Time Lords", Dudley Simpson's wonderful organ music came in. I don't know how many times I played that scene over on the audio tape I had made.

When we saw the Time Lords in the next episode there were no disappointments. They were mysterious and aloof, and inhabited a strange place far removed from the executive suites since ARC OF INFINITY (serial 6E). Our next glimpse of the Time Lords was a down-beat, rather silly encounter in TERROR OF THE AUTONS (serial EEE). Surprise surprise, that was written by Robert Holmes.

Their next appearances were better: COLONY IN SPACE (serial HHH) and THE THREE DOCTORS. The latter did show us weak Time Lords, but they were not at all happy about it. They were quite human, full of passions, emotional outbursts; but all the time there was the sense that these were *very* powerful beings temporarily incapacitated.

And finally before ASSASSIN came a scene in GENESIS OF THE DALEKS (serial 4E). This showed a powerful race; and a very old one too if they'd been around since the Universe was half its 'present' size. This scene wasn't written by Holmes, though he was script editor.

So I always thought of the Time Lords with some degree of awe. They had the power to put force-fields around planets. To be presented with a bunch of doddering old fools was having the carpet pulled from under me. Gold had become fool's gold.

Perhaps I over-reacted then. But it was from the heart.

AS a story of revenge and survival, it works very well. There is the usual Holmes duo of Castellan Spandrell and Co-ordinator Engin, and a script full of Holmes' best writing ability. On the whole the plot works, although episode three, while being very clever and nice to look at, is just about the best example of a run-around episode ever. At the end of it the story has hardly moved at all.

Robert Holmes has always liked to include amusing characters in his stories, but why the awful tv commentator Runcible had to be included is anyone's guess. He provided nothing to the plot. I suppose he exhibited Holmes desire to reduce the Time Lords to Earth-like television viewers. It's ironic that while Tom Baker was making the Doctor more alien, this story shows his own people riddled with human traits.

Other characters were also rather lacking. Commander Hilred showed a surprising desire to torture the Doctor. On a planet as calm and boring as Gallifrey it would be surprising he would get so far. But then one wonders why there was a Chancellery Guard anyway. What had the Time Lords to fear? If the Guard was a relic of a bygone time, then why real weapons? A new world needs to be thought out properly to be credible. Gallifrey is not: there are too many points about the society shown which don't hold together.

Goth is another character motivated by human desires. Now he really was boring, a featureless character barely coming alive in the mind-battle with the Doctor. The best character by far was Borusa, reminding me, slightly, of Hartnell's Doctor. And he actually managed to act in the aloof manner I expected of the Time Lords, and did not allow emotions to get in the way. The only surprise was when he decided to cover up the near-destruction of Gallifrey. Very silly.

Finally to the Master. I had been told beforehand that Peter Pratt wore a mask, and the whole way through the story I assumed it was. It was a bit of a surprise to discover that it was meant to be his real face. His calling the Doctor to Gallifrey fits in with previous stories when the Master seemed to do his best to involve the Doctor in his schemes. It does however seem strange that, above all the other Time Lords, he was able conveniently to find out the truth about Rassilon. And why he was forgotten by all the other Time Lords? They remembered the Doctor, and the two were meant to be at "school" together.

Possibly the discrepancies in the story were because the "CIA" (a *very* silly addition) were the Time Lords we had seen previously. If so, something should have been added to the script to explain it all. It's amazing what a few lines will do to cover up some plot strangeness (as with Sarah's bewilderment when Egyptian mummies build rockets in PYRAMIDS OF MARS).

This is a good story, but one which should not have been made for *A Doctor Who*. As I pointed out at the time, even the title does not make sense. Whether or not Holmes was thinking of the sect of assassins or not, the adjective 'deadly' is still quite superfluous. I suppose the show was 'Silly, But Fun'. □

Jan Vincent-Rudzki is a past President of the Doctor Who Appreciation Society.

ANDY 89

What was the background for the Doctor's own race? CRAIG HINTON offers...

A Brief History of TIME LORDS

THE telepathic call from the Matrix had many effects: on Sarah, on the Master, and on the viewer. Our idea of the Time Lords would never be the same again.

They had long been a misunderstood topic in **Doctor Who**. Brought in as a *deus ex machina* to close season six, they were *supermen* in the same vein as E E Smith's Arisians or **Star Trek**'s Organians — beings of immense power far beyond the petty affairs of mere mortals. Gods can be difficult to write for.

Revealing the Doctor's own race had been inevitable. But six years of continuity could not be entirely ignored: certain facts about the Doctor and his people had to be adhered to. They would be humanoid and capable of bodily regeneration. As lords of the fourth and fifth dimensions, they would possess all the accumulated knowledge that that would entail. And considering the then-current science fiction theme that super men implied *homo superior*, along with Susan Foreman's own abilities, they might as well be telepathic to boot.

So THE WAR GAMES (serial ZZ) came about. The Time Lords were robed mystics, devoid of much emotion and unwilling to intervene in the lives of lesser civilisations. No obvious trappings of a mechanistic society were visible in the labyrinthine corridors of the capitol: given their treatment of both the War Lord and his planet, their mental powers were clearly ample to defend both their world and their elitist lifestyle.

Gatherers of knowledge stored for its own sake, the Time Lords were introduced as a sociologically sterile race of demigods. Misfits like the Doctor, the Master and K'Anpo Rinpoche had no choice but to emigrate. Yet how easy is it to reconcile these aloof beings with the political manipulators of THE DEADLY ASSASSIN (serial 4P)?

By then, the viewer had formed definite ideas about the Time Lords. Stories after THE WAR GAMES saw the writers expand their mythos, still bound by the constraints of that introductory story. In early appearances, the Time Lords still displayed their great powers: they could teleport without a TARDIS across the galaxy; they could view the entire cosmos from the sanctuary of their own planet. Most obviously, the Doctor and his TARDIS were puppets, despatched across space and time at the Time Lords' bidding. Such behaviour — benevolent paternalism rather than Olympian detachment — was an evident sign that the Doctor's speech at his trial had not been in vain.

THE THREE DOCTORS (serial RRR) opened up the Time Lords' mysterious civilisation, and partly filled in the gaps that had been left so tantalisingly. As with THE FIVE DOCTORS (serial 6K) and THE TWO DOCTORS (serial 6W), the Time Lords were the excuse for the Doctor meeting himselves. It was impossible to keep the Time Lords veiled in secrecy, for they played such an active role in the story. Like the Doctor in THE WAR GAMES, it was time for them to lose some of their mystery.

The shift from the earlier mind-based society to one so clearly reliant on technology reflected the changing mood of the science fiction novel. The early seventies saw fiction in which advanced civilisations were marked by a progression in physical, rather than mental, science. Furthermore, Time Lords protected by telepathic weaponry in a psionically-controlled environment are dramatically and visually less exciting than 'hi-tech' screens and panels.

THE THREE DOCTORS gave the Time Lords two valuable additions to their mythos: a heirarchy (they have a Chancellor and a President); and a beginning: their particular alpha was Omega, a legendary stellar engineer whose legacy gave the Time Lords their potency. Yet their great powers were not diminished in the viewer's eyes, since Omega was one of their own — Gallifrey's fallen angel. Subsequent stories continued to show the Time Lords as respected and feared beings amongst the other inhabitants of the cosmos.

Their social organisation showed clear parallels with the synthetic democracy of post-Versailles Germany. In order to prevent future militarisation, the Weimar Republic was created: absolute power in the hands of a dynastic Emperor was replaced by a Chancellor and a President. The former ruled Germany and controlled parliament; the latter remained both a figurehead and a final check against any excesses of the Chancellor. Similarly, the Gallifreyan Lord President appeared ultimately responsible to his Chancellor. Were we to assume democracy amongst the Time Lords?

"Through the millennia, the Time Lords of Gallifrey led a life of ordered calm, protected against all threats from lesser civilisations by their great power.

But this was to change. Suddenly, and terribly, the Time Lords faced the most dangerous crisis in their long history..."

The years between THE THREE DOCTORS and THE DEADLY ASSASSIN saw the Time Lords continue their now-established policy of discreet intervention. On Spiridon (serial SSS), on Skaro (serial 4E) and on Karn (serial 4K), the delicate hand of Gallifrey operated through the ultimately disposable Doctor. In deciding to destroy the Daleks before their final mutation, they demonstrated an even stronger commitment to interference than before. Karn showed that even the Time Lords can make mistakes.

Morbius had rallied his followers on a crusade that would have placed the Time Lords as guardians of the Universe — unafraid of open intervention. The rest of the High Council feared that their President would bring ruin on them rather than glory, and uncharacteristically hunted him down to, supposedly, execute him. The Doctor, the Master, the Monk, Morbius: by now the viewer was, not surprisingly, becoming a little suspicious. Gallifrey's god-like inhabitants seemed to produce a disturbing number of rebels and undesirables for such an advanced civilisation. The time had come to see Gallifrey and its Time Lord aristocracy — warts and all.

ASSASSIN's Gallifrey was criticised for its portrayal of the Time Lords: the new image contradicted the benevolent scholars of THE WAR GAMES. But the Time Lords were undergoing a subtle metamorphosis throughout the seventies. By ASSASSIN, a skeleton had been defined: Robert Holmes fleshed it out. Consider the contradictions: the superior mental wizards replaced by old traditionalists using outdated technology; Omega replaced by Rassilon; cosmic paternalism refuted in favour of introspection, nostalgia and ceremony. Is there a logical explanation?

In THE WAR GAMES, the Time Lords were intellectually sterile, unconcerned with the outside Universe. In THE DEADLY ASSASSIN, their society is stagnant. They still collect knowledge in the Matrix, but to no purpose. Yet Castellan Spandrell cites the Doctor as being the tool of the Celestial Intervention Agency. All intervention, all manipulation, would rest with the CIA, hidden from the delicate Time Lords and their stately lives. Each exposure to the Time Lords between WAR GAMES and ASSASSIN has shown us a highly-specialised environment, probably just the workings of the High Council.

The Doctor makes it quite clear that his people are telepathic. Past evidence has demonstrated that psionic ability varies amongst Gallifreyans: the Grand Masters Morbius and K'Anpo Rinpoche, and to some extent the Doctor and the Master, possessed highly-developed faculties. But surely a telepathic race would have its gifted members as well as its handicapped?

A frequent complaint is the introduction of Rassilon. In THE THREE DOCTORS, it is Omega and his Supernova who had taken Gallifrey into time. Suddenly it is Rassilon and his naked singularity, sash and rod. The two can coexist, as later stories showed. It would be too far-fetched to assume that Rassilon founded the Time Lords with no help at all.

Even so, ten million years in the past, Rassilon created the framewoork for the Time Lords: a sociological matrix that he hoped would last for the future. Later we learn of the Artefacts and of the hidden secrets and traps set by the first president for his own people.

Ten million years: the Time Lords of ASSASSIN have forgotten their founder in all but legend and myth. Everything works: why tamper with it? The CIA handle all the dirty work, Time Lord society has become decadent; with nothing but ancient ceremony to occupy them, they refined pomp into an artform. Knowledge was an art form. Nothing mattered except to preserve and perpetuate,

ASSASSIN shows the Time Lords to be the aristocrats of Gallifrey, the ruling elite. The President-Chancellor heirarchy is an oligarchy like that of the Vatican — Rassilon as Saint Peter. The President is clearly a figurehead, suggested by THE THREE DOCTORS; his true power rests in the Artefacts of Office, forgotten long ago. The Old Times, ten million years ago, are as relevant to the Time Lords as the Great Flood is to humanity.

All Time Lord stories since THE DEADLY ASSASSIN have been firmly rooted in the Robert Holmes concept, expanding and consolidating it: the position of the Chancellor who holds the Great Key; understanding the Eye of Harmony which they had not understood for aeons; hunting down of the Great Vampires; destroying the planet of the Fendahl; the non-intervention policy which came out of the Minyan crisis; Rassilon's Dark Tower; the Hand of Omega.

The basis for the Time Lords was THE WAR GAMES. It took THE DEADLY ASSASSIN to bring them to life. There is no contradiction. □

Craig Hinton is the current Co-ordinator of the Doctor Who Appreciation Society.

Production

PHILIP Hinchcliffe wanted to leave **Doctor Who** after its thirteenth season. For a while after the completion of THE SEEDS OF DOOM (serial 4L, see **IN•VISION** thirteen) it seemed that he would move on. But the BBC Head of Series and Serials, Bill Slater persuaded him to stay for another season.

Hinchcliffe and his script editor Robert Homes now had to decide where to take the programme in their third season together. Elisabeth Sladen, who played the Doctor's companion Sarah, was due to leave after THE HAND OF FEAR (serial 4N, see **IN•VISION** issue sixteen) and Tom Baker had said he wanted to do a story without the incumbrance of a permanent companion.

This proposal was not dismissed out of hand. Press and television commentators had already pointed out that the female companion was often reduced to a vacuous, screaming heroine provided merely to look pretty and ask questions. The argument was that such line-feed characters as were needed could come from the guest cast in any individual story. Robert Holmes commented: "We were between girls, so it seemed like a good time to test out whether the Doctor needed an assistant at all. Could the Doctor carry the programme on his own? (I think we proved he could but the first episode, before he became involved with other people, was very difficult to structure.)"

The decision was made to attempt a story with the Doctor on his own. The next question was what type of story could be contrived for the Doctor's first solo adventure.

Robert Holmes: "It was Philip Hinchcliffe's idea to do THE DEADLY ASSASSIN and we decided that I should write it. He said it would be good to explore this place we had never been before — the home of the Time Lords."

The script

Looking for a suitable story, Holmes and Hinchcliffe again turned to popular drama — books and movies. One film they had both seen and admired was *The Manchurian Candidate*, based on the novel by Richard Condon. This is the story of an American war hero secretly brainwashed by the Chinese, and sent back to the States to assassinate key people, including the President. Holmes decided to replace the war hero with the Doctor, the President with the head of the Time Lord Council, and for the Chinese a Time Lord super-villain. He also threw in the CIA as an oblique reference back to the story's source.

The Doctor puts on his best togs to look inconspicuous

Hilred (Derek Seaton) has finally caught up with the Doctor

Aware of the importance of the story, Hinchcliffe got special sanction for Holmes (as script editor) to write the scripts himself. The excuse was that this was the pilot story for a possible new direction for the series and so it was important to set the ground rules for subsequent writers to follow. In fact it was a ploy by Hinchcliffe to get Holmes, his favourite writer, to do the story — and to be paid for it as writer as well as script editor for the story provisionally titled *The Dangerous Assassin*.

The Time Lords

When asked to write a story set on the planet he had named as Gallifrey in THE TIME WARRIOR (serial UUU), Holmes took a typically alternative view of the Time Lords:"I noticed that over the years they had produced quite a few galactic lunatics — the Meddlesome Monk, the Master, Omega, Morbius. How did this square with the perceived notion that the Time Lords were an omnipotent bunch of do-gooders? Could it be that this notion had been put about by the Time Lords themselves?

"The Doctor himself, when one thought about it, didn't seem too keen on them. Remember how in THE BRAIN OF MORBIUS (serial 4K) he ranted about them not wanting to 'soil their lily-white hands'? Remember Linx saying that Sontaran intelligence considered the Time Lords 'lacked to moral fibre to withstand a determined assault'?

"Most damning of all, at the end of THE WAR GAMES (serial ZZ), had they not condemned the Doctor to exile for in the affairs of others' planets — and yet who had sent him on half these missions? They had! Obviously, the Time Lords were all hypocrits or someone, unknown to their high command, was running a 'dirty tricks' department." He also commented on parallels with McCarthy's treatment by the US. "Basically", he said, "I set out to overturn a lot of established theory. Again by drawing on the American parallel I called the 'dirty tricks' department the CIA."

On the structure of the Time Lord society Holmes commented: "People have often asked me whether I based the Time Lord society on religious grounds, rather like the Vatican with Cardinals etcetera. But I saw it more as scholastic. I mean, you have you colleges of learning, Deans and all that.

Director David Maloney commented: "We were returing to the Time Lords, whom I had first directed in THE WAR GAMES. Bob Holmes had changed the original attitude to them completely and this change of approach was carefully discussed with me. When it came to the rehearsals I made sure that we gave it a veneer of political intrigue and conspiracy behind closed doors, which was completely in contrast with the strictly observed formality of the first Time Lord story."

The Master

Right from the start, Philip Hinchcliffe had tried to escape from the tradional **Doctor Who** rubber-suited monsters. The inclusion of the Master was a compromise — a character who was a monster as well. Robert Holmes: "Philip felt it was time to reintroduce the Master in a physically transitional stage. This was so that our successors, if they wished, would be free to appoint a new actor for this popular role."

But there was some apprehension about using a character made so famous by the deceased actor Roger Delgado. In the *Selling Points* section of the BBC publicity hand-out it stated: "Although publicity along the lines of 'the return of the Master' will help us, please bear in mind that Roger Delgado who formerly played the Master died tragically in a car accident several years ago. The actor playing the new Master, Peter Pratt, is only ever seen wearing a mask."

But the Holmes-crafted impression of the Master in his last days, cowled and cadaverised, appealed to the whole production team. Knowing director David Maloney's interest in spectral imagery akin to Bergman, Holmes wrote evocative descriptions into the scripts. For example, the first glimpse of the Master's features: "the crawling face of death", and his hands are described as: "... belonging to a skeleton, the remaining withered flesh hanging in strips."

Peter Pratt was cast in the important role of the dying Master. Previously he had been principal comedian with the D'Oyly Carte Opera Company (1945-59), and had seen his friend and former colleague Roger Delgado in the role of the Master. Ironically, he believed that in at least one of his stage photographs he looked very much like Delgado and wondered whether this was why he was cast. But director David Maloney remembered: "Peter Pratt I chose because, apart from being a very well known radio actor, it was of particular interest to me having watched him after the war as the leading man with the D'Oyly Carte Opera Company. Consequently he had a splendid voice."

This was an important asset because, as Maloney pointed out: "Tom Baker was a very dominant actor, both physically and intellectually. So you did need to counter that. You really had to get a special actor to play against him in the villain's part."

The mask for the Master was built by the *Alastair Bowtell* company. Originally it was to have coloured fluid running through tubes within the face. However, it was agreed that this would not show up under the studio lighting and the built-in tubes were not used.

Peter Pratt described the mask as: "a rather over-cooked set of fried eggs. It was all very uncomfortable... I was using a radio mike and all the heavy trappings sometimes forgot during camera rehearsal that I could be heard (if technical staff cared to listen), letting off steam about how hot and uncomfortable I was."

Goth

David Maloney cast Bernard Horsfall as Chancellor Goth. Previously he had used Horsfall several times in **Doctor Who** — as Gulliver in THE MIND ROBBER (serial UU), Taron in PLANET OF THE DALEKS (serial SSS), and as a Time Lord in THE WAR GAMES. "He was what I needed in THE DEADLY ASSASSIN — big, tough and with range."

Episode three

The budget for THE DEADLY ASSASSIN was set higher than for an ordinary four part story. One reason for this was Robert Holmes's desire to write one whole episode as a nightmare for the Doctor done entirely on film.

Robert Holmes: "It was the first **Doctor Who** in years that I think did not feature a monster. We decided instead to go for the surrealistic sequences of episode three. This meant putting all our film effort into one episode. And this meant writing the other three episodes totally for studio. David Maloney took all these difficulties in his stride, as he always does, and directed the show brilliantly."

Commentator Runcible (Hugh Walters) gathers his thoughts before going on camera

As things worked out, the amount of film meant that the studio sessions were a day shorted than usual. The second recording block was two days rather than three.

Philip Hinchcliffe: "Part three was a bit over the top, but I thought 'What the hell — third season. We might as well try and do something a bit different.' So we shoved everything into that episode and did all the film in that." In all, 19' 43" of the 24' 20" part three was location film footage. The result according to Holmes was: "a technically innovative script with subjective and surrealist sequences that I felt widened the volcabulary of the programme".

Location filming

Director David Maloney was able to find all his locations within a narrow radius in Surry — specifically between Dorking and Redhill. Thus the filming could be completed in one week.

On Monday 26th June 1976 a team of thirty technicians began setting up at Betchworth Quarry, near Dorking. Also present were the only four actors required for the full week: Tom Baker, Bernard Horsfall and stuntment Terry Walsh and Eddie Powell.

One element which required close scrutiny was film continuity. With filming being done totally out of story order and at different locations, a major overhead for the Costume team was ensuring that the Doctor and Goth were always dressed appropriately for the scenes they were shooting. So, for example, in certain shots the Doctor needed a clean shirt, in others a grubbier version, sometimes torn trousers, other times not, and so on.

Day 1 filming

The first scene to be shot was the original cliff-hanger ending to part two.

When writing the script, Robert Holmes had tried to include every nightmare element he could. One of these was the idea to end an episode with the classic dream sequence of falling from a cliff.

Clever camerawork established the illusion of a cliff edge, fostered by a strategically-positioned tree stump provided by Visual Effects.

Bernard Horsfall played the Samurai (in a rented costume), while a weighted dummy doubled for the falling Doctor.

Unfortunately for Holmes, when editing the finished programme, part two under-ran. So the final ending of the episode was later into the film work (the railway line sequence).

Cut scene

A scene that was also filmed on day one was cut — on instruction from department head Bill Slater.

This sequence showed a spider crawling over the Doctor's arm as he tries to keep motionless in the cave, hiding from the hunter. Visual Effects Designer Len Hutton had constructed several prop animals. These included dead fish, articulating jaws of a crocodile, and the spider. The spider was animated with wires, and Slater felt the resulting footage was too strong for the slot allocated to the programme and for its intended family audience.

Day 2 filming

On the second day of filming, the unit shot the railway line scenes. These were done in Betchworth Quarry's own goods yard.

By deliberately undercranking the shots of the locomotive moving, Maloney managed to hide the background appearance of the goods yard in the shot footage.

Day 3 filming

Further quarry footage was shot on the Wednesday morning. Then the unit transferred to their second site — the gardens of the Royal Alexandra and Albert School, near Merstham.

All the jungle sequences were shot here (crocodile in reeds, grenade ambush, blowpipe attack, etc).

Insert footage was also done to be mixed with quarry material in the final edit. For instance, the Doctor hiding in the cave was done at the quarry, but the view of the hunter he sees from the cave was filmed at the school.

Day 4 filming

Thursday was pond day — again in the school grounds. Almost the whole day was taken up with filming the climactic fight between Goth and the Doctor for the end of part three.

Planning and shooting these scenes was a task shared by David Maloney and Terry Walsh because of the amount of stunt work. Both the circle of fire scene (done using a ring of gas pipes and supervised by Effects Designer Peter Day) and the fist fight demanded stunt doubles.

For once Terry Walsh did not double for the Doctor — since he more resembled Bernard Horsfall — and Eddie Powell took over as Tom Baker's double.

Day 5 filming

The final day of filming saw the completion of the scenes in the pond. It was also when the school's indoor swimming pool was pressed briefly into service for a single shot — of the Doctor's face as he is held under water.

All the artists, Costume, Make-up and Effects technicians were then dismissed as the only remaining session was the biplane footage scheduled that afternoon at nearby Redhill Aerodrome.

Most of the biplane scenes were aerial shots though some insert material was done on the ground (including gunfire close-ups and shots of the masked pilot). ▷

Production

◁ The wing-mounted gun (like Goth's hunting rifle) was provided by *Baptys* and supervised by the BBC armourer Dave Goody (who also played the gas-masked soldier in part two).

Only one scene required the Doctor to be in camera shot, looking up at the plane passing overhead. Again Eddie Powell (seen only from the back) doubled for Tom Baker.

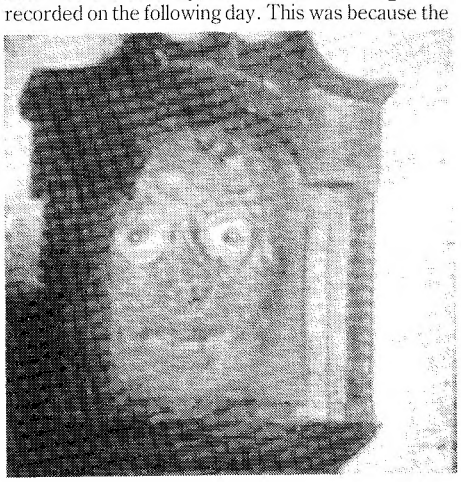
Studio sessions

After two weeks of rehearsals, studio recording began on Sunday August 15th in studio TC3.

The recording was totally out of story order, and on the first day Maloney concentrated on doing all the TARDIS scenes, the Chancellery and the Cloisters.

The unique roller-caption opening ("Through the milennia...") was also recorded on the Sunday. This was shot against the Cloister set which was obscured with dry ice.

The only TARDIS-related scenes which could not be done on the Sunday were the mixed-shot scenes of the Doctor watching the telecast from the Panopticon. The Doctor and his reactions were recorded the first day, but the scanner image was recorded on the following day. This was because the



The Master has the last laugh

Panopticon set was so large that there was no room for the TARDIS set as well.

Studio effects

A relatively new facility then available was simplified electronic split-screening.

This enabled David Maloney to make Roger Murray Leach's Panopticon set look even bigger in long shot. The entire second storey was a replication of the ground level set, mixed with a glass painting of the angular roof.

Similar split-screening was used to merge a long shot of the Doctor's detention cell with another glass painting showing the cell on a raised column, accessible only across a short bridge.

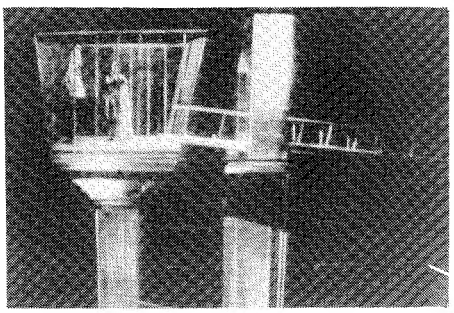
The TARDIS transduction shot was another electronic effect. Basically done on ChromaKey, Video Effects Designer A. J. Mitchell made the TARDIS break up into filtered squares simply by degarding the digital signal until the picture broke up.

Less successfully realised was the initial idea for the Doctor's entry into the Matrix. A firm called *General Screen Enterprises* provided a whirling optical spiral graphic. This was to be ChromaKeyed over a shot of the Doctor falling through space, getting smaller.

But the shots of the Doctor falling were not effective, so Maloney substituted the **Doctor Who** title graphics for the Doctor.

The destruction of the Panopticon was reserved for the second, two-day, recording block. In this way part of the set could be destroyed on cue without affecting the sets for the rest of the production. Terry Walsh and Eddie Powell were again required to double for the two combatants for the spectacular finale.

A sequence of the destruction done earlier, however, was the scene of the Doctor climbing through the air vent with falling rocks tumbling about him. This was done last in the first recording



The effects shot for the Doctor's torture

block (after the scenes in the records office and the Master's adytum).

An effect specifed in the script was doing the corpse of the condensed camera technician as a model. Robert Holmes suggested that a wax macquette be used, thus obviating what he describes as a "lengthy TERROR OF THE AUTONS CSO line-up shot." (TERROR OF THE AUTONS — serial EEE.)

Costume design

THE DEADLY ASSASSIN was Costume Designer James Acheson's last **Doctor Who**, and one that he ultimately found too much. The perfectionist Acheson bore the brunt of the pressure to design and supervise construction of many Time Lord robes and define a more bucanneer look for Tom Baker's Doctor in a very short time — while also involving himself with other productions. Midway through he left the production for health reasons, and not long after left the BBC too.

Unhappy with the lack of inter-departmental communication at the BBC for his previous **Doctor Who** story TERROR OF THE ZYGONS (serial 4F, see **IN•VISION** issue seven) Acheson hoped for better things from THE DEADLY ASSASSIN: "I had wanted for a long time to work with a particular director [David Maloney] and also a designer called Roger Murray Leach. We had talked for some time about working in a much more collaborative way, trying to get a unity of design that worked through costumes, sets, hair, make-up and all the other areas. Trying to get a 'unity of concept'. So we decided that for this production we would actually sit in the same office and we would work it out together.

I don't know what happened. I think I realised I was producing the same old tired ideas. I got more and more frustrated about not being able to produce what I wanted. I did lots and lots of drawings, and time was getting shorter. Also I was in the situation where I hadn't got enough money to make the costumes.

"So I went to the head of department and said 'Look, I'm in a predicament. I don't have enough budget, and I don't have enough time, and I'm floundering'. And they said: 'You're tired, you're overworked, we'll put somebody else on it'. And then I told them the dates of transmission, and they said 'Oh no, you've got to do it'!

Doctor Who finally broke me! I ran away to Spain and worked as a manager in an ice circus."

Joan Ellacott was hastily drafted in to replace him, though by that time most of the planning stages were complete. These had included arranging liaison with Visual Effects, who would be responsible for the Time Lords' fibreglass ceremonial collars and skullcaps.

The costumes remained much as Acheson had designed them: "But all this strange colour which was fed into the fibreglass was not something one had envisaged, and certainly not all those nasty braids stuck all over it."

James Acheson: "Funnily enough I came back and helped in the background. Unknown to her [Joan Ellacott] I actually cast the costumes with Alastair Bowtell."

The high collars were uncomfortable for the artists to wear for long periods of time. Originally, part one was to have ended with the assassinated president toppling forwards on to the camera. But the collars restricted all but simple movements, so any form of bending and falling was almost impossible to do safely. The alternative was a freeze-frame videodisk shot of the President's death.

Revisions

Some script amendments were made during recording.

Holmes modified the Doctor's reply to Runcible's query, "Haven't you had a face lift?" from the original "Several so far" to "Three so far".

A line deleted was Hilred's rather redundant "He's been stabbed" as Runcible falls dead.

Reception

THE DEADLY ASSASSIN achieved excellent ratings on its first showing, but was criticised heavily both by the NVALA and by BBC chiefs for its drowning scene (see *Not waiving* elsewhere this issue).

Ironically though, when *Pebble Mill at One* interviewed Philip Hinchcliffe on Friday April 1st, 1977 the researchers deliberately showed the entire scene again at lunch time (despite it being cut from the BBC repeat the following summer). Not a word of protest was heard.

The programme was harshly received by the Doctor Who Appreciation Society (DWAS). The main complaint was the radical reworking of the Time Lords — fans disliked Holmes's vision of "an inward-looking oligarchy involved in constant political intrigue within their own version of the Palace of Westminster". The story was slated in DWAS fan magazine *Tardis*. And although Holmes's other story for the season (THE TALONS OF WENG-CHIANG, serial 4S — see **IN•VISION** issue 21) was voted top of the DWAS poll, THE DEADLY ASSASSIN came bottom.

Robert Holmes was philosophical: "During my time as the programme's Script Editor I found that

Nine out of ten — Angus Mackay as the original Borusa

DWAS members, on the whole, were so concerned with continuity that very often they failed to see matters in a broader context. They were unable to see the wood for the trees in fact. Case in point: in PYRAMIDS OF MARS (serial 4G, see **IN•VISION** issue nine) the Doctor tells the villain that the controls of his TARDIS are isomorphic — only he can operate them. In a later story when someone else operated the controls [Leela in THE FACE OF EVIL, serial 4Q — see next issue] I received dozens of letters pointing out this 'inconsistency'. Nobody seemed to have considered that the Doctor had a very good reason for lying."

Producer Philip Hinchcliffe's final verdict is: "THE DEADLY ASSASSIN wasn't entirely successful. But it was really quite imaginitive." □

Context

CAST

DR WHO ..... Tom Baker
THE PRESIDENT ..... Llewellyn Rees (1-2)
COMMANDER HILRED ..... Derek Seaton (1-2,4)
CASTELLAN SPANDRELL ..... George Pravda
CO-ORDINATOR ENGIN ..... Erik Chitty
TRANSGRAM VOICE ..... Helen Blatch (1,4)
CHANCELLOR GOTH ..... Bernard Horsfall
COMMENTATOR RUNCIBLE ..... Hugh Walters (1-2)
CARDINAL BORUSA ..... Angus Mackay (1-2,4)
THE MASTER ..... Peter Pratt
GOLD USHER ..... Maurice Quick (1)
TIME LORDS ..... John Dawson (1-2), Michael Bilton (1)
SOLIS ..... Peter Mayock (3)

Small & non-speaking

TANNOY VOICE ..... Derek Seaton (1)
GUARDS
Pat Gorman (1-2), Harry Fielder (1-2,4), Steve Ismay (1-2,4), Michael Lomax (1-2)
TIME LORDS (Walk-ons)
Willie Bowman (1-2), Steve Kelly (1-2), Reg Cranfield (1-2), Geoff Witherick (1-2), George Romanov (1-2)
TIME LORDS (Extras)
Christopher Woods (1-2), Terry Sartaine (1-2), James Linten (1-2), Walter Henry (1-2), Jim Delaney (1-2), Alf Coster (1-2), Michael Earl (1-2), Sonnie Willis (1-2), Richard King (1-2), Garth Watkins (1-2), Leslie Bates (1-2), Ronald Mayer (1-2)
TECHNICIAN ..... Brian Nolan (1)
SAMURAI ..... Bernard Horsfall (2)
GAS-MASKED SOLDIER ..... Dave Goody (2)
TRAIN DRIVER ..... David Smith (2-3)
BIPLANE PILOT ..... Chris Jesson (3)
GOTH'S STUNT DOUBLE ..... Terry Walsh (3)
DOCTOR'S STUNT DOUBLES
Eddie Powell (3), Terry Walsh (4)

CREW

PRODUCTION ASSISTANT ..... Nicholas Howard-John
ASSISTANT FLOOR MANAGER ..... Linda Graeme
DIRECTOR'S ASSISTANT ..... Joan Elliott
FLOOR ASSISTANT ..... Philip Livingstone
STUDIO LIGHTING ..... Brian Clemett
TECHNICAL MANAGER ..... Peter Valentine
STUDIO SOUND ..... Clive Gifford
GRAMS OPERATOR ..... John Cadman
VISION MIXER ..... Angela Beveridge
INLAY OPERATOR ..... A. J. Mitchell
SENIOR CAMERAMEN ..... Peter Granger
CREW 10
FILM CAMERAMAN ..... Fred Hamilton
FILM SOUND ..... Graham Bedwell
FILM EDITOR ..... Ian McKendrick
STUNT ADVISOR & FIGHT ARRANGER (2-4)
Terry Walsh
ARMOURER ..... Dave Goody (3)
COSTUME DESIGNERS
James Acheson (1st studio) Joan Ellacott (2nd studio)
MAKE-UP ARTIST ..... Jean Williams
MAKE-UP ASSISTANTS
Hadsera Coouadia, Judith Dalton
VISUAL EFFECTS DESIGNERS Len Hutton, Peter Day
DESIGN ASSISTANT ..... John Price Jones
DESIGNER ..... Roger Murray-Leach
INCIDENTAL MUSIC ..... Dudley Simpson
SPECIAL SOUND ..... Dick Mills
PRODUCTION UNIT MANAGER
Christopher D'Oyly-John
WRITER ..... Robert Holmes
SCRIPT EDITOR ..... Robert Holmes
PRODUCER ..... Philip Hinchcliffe
DIRECTOR ..... David Maloney

TRANSMISSION

Part 1: 30th October 1976, 18.09.00 (21'13")
Part 2: 6th November 1976, 18.04.42 (24'44")
Part 3: 13th November 1976, 18.07.03 (24'20")
Part 4: 20th November 1976, 18.07.05 (24'30")

REPEAT

Part 1: 4th August 1977, 18.20
Part 2: 11th August 1977, 18.21
Part 3: 18th August 1977, 18.21 (freeze-frame cut from ending)
Part 4: 25th August 1977, 18.22

RECORDING

15th, 16th, 17th August 1976, (parts 1 and 2) TC3
1st (part 3, inserts for part 1 with Doctor, Goth and Master, inserts for part 2 with Master, Goth, Hilred, Doctor, Spandrell, part 4 titles and scenes in Records Archive), 2nd September 1976, (part 4 and part 1 TARDIS transferred to Museum reshot) TC8
7th September 1976, (part 1)

VOICE RECORDING

12th August 1976, Helen Blatch (Transgram voice)
15th August 1976, Derek Seaton (Tannoy voice)

MUSIC RECORDING

Parts 1,2: 27th September 1976
Parts 3,4: 4th October 1976

SYPHER DUBBING

Part 1: 11th October 1976
Part 2: 13th October 1976
Part 3: 14th October 1976
Part 4: 18th October 1976

FILM

Part 1: None
Part 2: 145ft (16mm sound)
Part 3: 742ft (16mm sound), 6ft (35mm sound, stock from Dr J. McGahan, excerpt from *El Condor*)
Part 4: 48ft (16mm sound)

MUSIC

Part 1: 5'49" (Dudley Simpson, performed by ad hoc ensemble of 6, conducted by Dudley Simpson), 6'30" (organ music by Dudley Simpson, performed by Leslie Pearson), 7" (Brian Hodgson - TARDIS materialisation)
Part 2: 5'26" (Dudley Simpson, performed by ad hoc ensemble of 6, conducted by Dudley Simpson), 52", 3'53" (organ music by Dudley Simpson, performed by Leslie Pearson)
Part 3: 10'50" (Dudley Simpson, performed by ad hoc ensemble of 6, conducted by Dudley Simpson), 10'31", 6"
Part 4: 10'24" (Dudley Simpson, performed by ad hoc ensemble of 6, conducted by Dudley Simpson), 9'25", 37", 15", 11" (Brian Hodgson - TARDIS dematerialisation)

Audience

JEREMY BENTHAM assesses another landmark

EPISODE three of THE DEADLY ASSASSIN achieved **Doctor Who**'s highest-ever ratings. Its transmission on November 13th 1976 achieved 15th position in the national ratings, according to JICTAR, with an audience of 13 million viewers. This record was not bettered by the programme until the ITV network strike of 1979.

Tom Baker was also high on the public agenda. He was courted by the press, interviews and syndicated features being published at least once a week in newspapers and periodicals.

Baker was regularly seen in **Doctor Who**. He was also a frequent guest on Noel Edmonds **Multi-Coloured Swap Shop** and also appeared on **Nationwide** (being a close friend of anchorman/presenter Frank Bough). A few months after THE DEADLY ASSASSIN Tom Baker appeared on BBC2's popular word game **Call My Bluff**.

The chart for November 13th shows BBC1's line-up at its strongest. The imported **Wonderful World of Disney** had by then been replaced by the home-produced and more popular **Basil Brush Show**. It was not until the following year that ITV began to regain some early-evening viewers with the strength of its new import from America, **Happy Days**.

Doctor Who was about to start its second annual break (this time for Christmas). But Tom Baker fans still had ample opportunity to see their idol. During the break there was a compilation re-run of GENESIS OF THE DALEKS (see **IN•VISION** issue four), as well as Baker's cameo appearance in the TV movie **Frankenstein — The True Story**.

But November 13th was when BBC2 showed the only British screening (to date) of the TV movie starring Tom Baker, **The Author of Beltraffio**. This was made shortly after Baker recorded his first **Doctor Who** story ROBOT. □

ITV (LONDON region) **SATURDAY 13th NOVEMBER 1976**

WOR-LD OF SPORT	CELEBRITY SQUARES quiz show	HAPPY DAYS (U.S)	CAND-ID CAM-ERA	YUS MY DEAR cmdy	NEW FACES variety	JOE FORRESTER (U.S)	BEASTS by NigelKneale anthology drama	N E W S	AQUARIUS with Swingle II
5:00	5:30	6:00	6:30	7:00	7:30	8:00	8:30	9:00	9:30 10:00 10:30 11:00

BBC 1

TE OR MR &Y	N E W S	BASIL BRUSH SHOW	DR. WHO Assn ep/3	GENERAT-ION GAME variety	DUCHESS OF DUKE STREET drama	SHIRLEY BASSEY SHOW variety	N E W S	FESTIVAL OF REMEMBRANCE armistice day comemoration	MATCH OF THE DAY
5:00	5:30	6:00	6:30	7:00	7:30	8:00	8:30	9:00	9:30 10:00 10:30 11:00

BBC 2

MON-EY PRG	OPEN DOOR	HORIZON doc.	MASH (US)	N E W S	FILM The Night of Cou-nting the Years	THE LIVELY ARTS IN PERFORMANCE Newcastle Jazz	N E W S	AUTHOR OF BELTRA-FFIO t.b

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Tardis 12, 1976; 2/1, Jan 1977 Review by Jan Vincent Rudzki; 2/2, Feb 1977 Responses to review

TELEVISION

The Author Of Beltraffio
The Basil Brush Show (BBC)
Call My Bluff (BBC)
Frankenstein — The True Story (Universal, 1974)
Happy Days
The Multi-Coloured Swap Shop (BBC, 1976)
Nationwide (BBC)
Star Trek (NBC, 1966-69)
The Wonderful World of Disney (Disney)

FILMS

The Manchurian Candidate (John Frankenheimer, 1962)

"We thank the High Court of Time Lords and the Keeper of the Records, Gallifrey for their help and co-operation."

NEXT ISSUE

IN•VISION ISSUE 19: THE FACE OF EVIL

The Doctor meets danger in the form of his own image. Find out how the huge statue of the Doctor was achieved, plus new information about the origins of companion Leela. Plus design, effects, production, and the best in artwork and photographs.

OUT NEXT MONTH!

Back cover: The Master (Peter Pratt) lurks in his lair, from which he taps into the Matrix

SATURDAY

A problem solved for Doctor Who

THE PRODUCER of Dr Who had a problem. The doctor's most effective adversary was the Master. But tragically Roger Delgado, the actor who played him, had been killed in a car crash. They could have made the Master change faces, as they have several times with Dr W himself, but this might strain even the most innocent viewer's credulity. With one bound, they had the answer: let a new actor (Peter Pratt) play the part, but keep him in a mask, to hide his identity at the same time as adding to the creepiness.

So when, after a premonition, Tom Baker lopes off to try to save the President of the Time Lords in the new serial **The Deadly Assassin (6.05 BBC1)**, waiting for him is a masked figure. The good doctor finds himself framed for the assassination.

Times

The Doctor's ruse to throw off the Chancellory Guard

Serials

PROMOTION MATERIAL

'DOCTOR WHO'

'THE DEADLY ASSASSIN'

by

ROBERT HOLMES

TX: 30th October - 20th November 1976

SELLING POINTS

1. This four-part story is set on the planet of the mysterious Time Lords themselves, not seen since the days of Pat Troughton.
2. The Master - the Doctor's arch enemy - returns in this story, having regenerated into a new form. (N.B. Although publicity along the lines of "The return of the Master" will help us, please bear in mind that Roger Delgado who formally played the Master died tragically in a car accident several years ago. The actor playing the new Master, Peter Pratt, is only ever seen wearing a mask.)
3. The cast also includes Bernard Horsfall as Chancellor Goth, George Pravda as Castellan Spandrell, Eric Chitty as Co-ordinator Engin and Angus Mackay as Cardinal Borusa.

STORY:

The Doctor has a premonition that the President of the Time Lords will be assassinated. He returns to Gallifrey to avert the threat but fails. The President is killed - and the Doctor becomes the prime suspect!

Getting out to establish his innocence, the Doctor discovers his arch adversary, the Master, is behind the mystery. In one brilliant manoeuvre the Master has plotted revenge on the Doctor and the total destruction of the Time Lord Society.

After a deadly battle within an hallucinatory dreamscape, the Doctor defeats the Master's champion, Chancellor Goth, and robs the Master of his final victory.

BBC tv
olour